



# Ode for St. Cecilia's Day

A.D. 1692.

COMPOSED BY

HENRY PURCELL.

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EDITED BY

EDWARD F. RIMBAULT, LL.D., F.S.A.

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PRINTED FOR THE MEMBERS

OF THE

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ODE,

COMPOSED FOR THE ANNIVERSARY OF

S<sup>t</sup>. Cecilia's Day,

A. D. 1692.

BY

Henry Purcell,

NOW FIRST PRINTED, AND

Edited from a Cotemporary MS.

BY

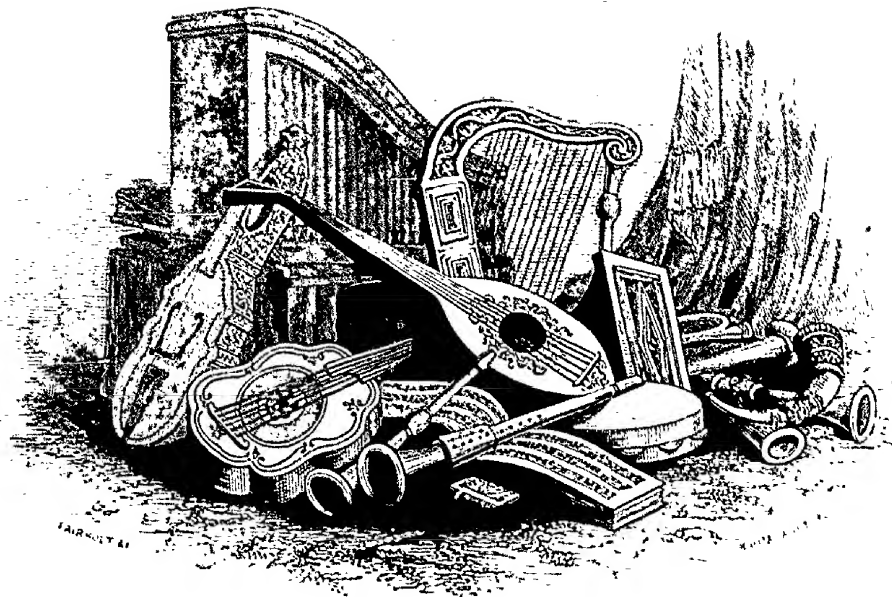
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in Stockholm.

LONDON,

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MUSICAL ANTIQUARIAN SOCIETY,

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## INTRODUCTION.

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THE following Ode was composed by Henry Purcell for the annual festival in honour of St. Cecilia, and was first performed at Stationers' Hall, November 22, 1692.

In a periodical work entitled "The Gentleman's Journal, or Monthly Miscellany" (November 1692), its performance is thus recorded:—"In my first Journal I gave you a large account of the Music Feast on St. Cecilia's Day: so, to avoid repetitions, I shall only tell you that the last was no ways inferior to the former. The following Ode was admirably set to music by Mr. Henry Purcell, and performed twice with universal applause, particularly the second stanza, which was sung with incredible graces by Mr. Purcell himself. Though I was enjoined not to name the author of the Ode, I find a great deal of reluctance to forbear letting you know whom you must thank for so beautiful a poem; and, to use Ovid's words,

'Se quoque nunc, quamvis est jussa quiescere, Quinte,  
Nominet invitum, vix mea Musa tenet.'

The Editor is in possession of an ancient MS. copy of this Ode contemporary with its first performance. It has the names of the singers prefixed to their respective parts; they are as follows: Mr. Woodeson, Mr. Turner, Mr. Bowman, Mr. Howell, Mr. Pate, Mr. Damascene, Mr. Snow,

and Mr. Williams. The "high contratenor part" is said in the MS. to have been written "for Mr. Howell." This probably was the part which "Mr. Purcell" sung "with incredible graces."

The words of the Ode are printed in Nichols's "Select Collection of Poems," 1782, vol. v. p. 302, where we learn that their author was Dr. Brady.

It only remains to say that the following Ode is now for the first time printed, the Editor taking as the text the MS. copy in his possession dated 1699, which is probably the earliest and most authentic copy extant. The figuring of the bass is given *verbatim* as it appears in the old copy.

EDWARD F. RIMBAULT.

10 Augustus Square, Park Village East,  
Dec. 1848.

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